

GRASSHOPPER MAKER'S SONG

MUSIC BY DUŠAN BOGDANOVIĆ

Dušan Bogdanović recalls the moment he decided to become a classical musician, listening to Bach's *Passacaglia in C Minor* for organ. "I thought, well, this is really the summit," he says. "I felt that the incredible perfection, beauty, and expressiveness of that music was reason enough to dedicate my life to classical music."

But the Yugoslav-born musician didn't want to limit himself to interpreting the music of others, so he began to form his own path within the classical guitar world. Through a synthesis of composition, improvisation, scholarship, performance, and the integration of ethnic musical idioms, he has created a unique voice that has touched audi-

ences from eastern Europe to east Asia and inspired a growing number of prominent guitarists to record his compositions. The improvisation-based piece "Grasshopper Maker's Song," from his *Worlds* CD, typifies his adventurous approach to the classical guitar.

Bogdanović started his career at the age of 20, when he completed his studies in guitar and composition at the Geneva Conservatory. In the two years that followed, he took first prize at the International Guitar Competition in Geneva, began teaching at the Conservatory, and gave a successful debut at Carnegie Hall—an intense career as a traditional classical guitarist was in full swing. But hardly a year later, in the midst of this



Tuning: D A D G B E

Relaxed and flowing

♩ = 120

[A1]

1/8 B II

1/8 B II

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The first system of musical notation for acoustic guitar. The treble clef staff contains a melody with eighth and quarter notes, some beamed together. The bass clef staff contains a bass line with whole and half notes. Fingering numbers (1-4) are present in both staves.

The second system of musical notation. It includes a key signature change to one flat (Bb) indicated by a box labeled 'B' and a 'Bb I.' marking. The treble staff has a melody with eighth notes and some triplets. The bass staff has a bass line with whole notes. A 'Harmonics' section is marked in the treble staff towards the end of the system.

The third system of musical notation. It includes a key signature change to two flats (Bb Bb) indicated by a box labeled 'A2' and a 'Bb II.' marking. The treble staff has a melody with eighth notes. The bass staff has a bass line with whole and half notes.

The fourth system of musical notation. It includes a key signature change to two flats (Bb Bb) indicated by a box labeled 'B' and a 'Bb IV.' marking. The treble staff has a melody with eighth notes. The bass staff has a bass line with whole and half notes.

The fifth system of musical notation. It includes a key signature change to one flat (Bb) indicated by a box labeled 'A3' and a 'Bb IV.' marking. The treble staff has a melody with eighth notes. The bass staff has a bass line with whole and half notes. A 'Harm.' (harmonics) section is marked in the bass staff towards the end of the system.

WB IV.....

27

slight bend

slight bend

30

slight bend

34

slight bend

38

slight bend



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ern rock and soul. European art music,
and the music of Brazil are just a few of
the flavors that seep into his works.
Specific examples of his particular
kind of integration can be found in the
way Indian raga influenced the forms
for his two "Raguettes." A fascination
with the complicated polyrhythms of
west African music was the stimulus
for his *Polyrhythmic and Polymetric
Studies for Guitar and Seven Essier Poly-
metric Studies*. Polyrhythm has since
been an important part of his tech-
nique, adding to an already sophis-
ticated sense of rhythm inherited from
his Balkan background.

Unlike most classical guitarists,
Bogdanovic has developed a refined
style of improvisation based on the
same musical languages and rhythmic
diversity found in his notated composi-
tions. He uses this spontaneous way of
expressing himself in many of his
recorded works, including "Grasshop-
per Maker's Song." The inspiration for
the piece came from a chance meeting
while on tour in the Orient. One day
near a Hong Kong market, Bogdanovic
happened upon a peaceful-looking gen-
tleman making grasshoppers out of
straw. Bogdanovic eventually learned
that as a baby the grasshopper maker
had been left in a garbage can to die. A
group of Taoist monks found him,
raised him, and taught him how to make
the straw grasshoppers that would
enable him to earn a living. "For nearly
40 years he has been going to that wall
to make and sell his grasshoppers,"
Bogdanovic says. "There's something
very satisfying about that man and the
power of focus and simplicity."

DISCOGRAPHY

DUŠAN BOGDANOVIC
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Park Encino Lane #117, Encino,
CA 91436; (818) 907-9996.

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(1996), GSP, 514 Bryant St., San
Francisco, CA 94107-1217; (415)
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